Advertising Age

50 YEARS 1930-1980

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JWT-H&K link may accelerate trend

Some at pr shop miffed at sale

By BERNICE KANNER

NEW YORK—J. Walter Thompson Co.'s latest acquisition—that of Hill & Knowlton, the bluest of the blue chip public relations companies—has reconfirmed that giant agency's commitment to preeminence and touched off speculation that more pr-ad agency pairings will follow. It also touched off sparks of discontent among some Hill & Knowlton executives who were surprised by the sale.

Last week, JWT, now neck-and-neck with Young & Rubicam as the largest U.S. shop worldwide, revealed plans to buy Hill & Knowlton, the largest and heretofore fiercely independent pr company, for about $28,000,000 in cash and stock.

JWT also disclosed plans to create JWT Group Inc., a holding company to be chaired by JWT chairman-chief executive officer Don Johnston and to house JWT's various communications businesses. Details involving the reorganization of the corporate structure will be hammered out at a board meeting Feb. 27.

In the days immediately following the announcement, word filtered out of internal discord at Hill & Knowlton. Some younger H&K executives apparently are disturbed about the timing of the sale and believe the shop was "sold out from underneath" them without their knowledge and without having an opportunity to bid.

▪ The buy, the largest in JWT's 115-year history, advances the domino theory held by Dean Witter Reynolds analyst Fred Anschel: "After one goes, the others go."

The first pr domino to go was Carl Byoir & Associates, when Foote, Cone & Belding Communications bought the nation's third largest pr shop in 1978. Last July, Young & Rubicam acquired Burson-Marsteller, the No. 2 pr operation, when it merged with Marsteller Inc. And in November, Benton & Bowles entered the pr derby by acquiring Manning, Selvage & Lee, ranked No. 7 among pr shops, according to *O'Dwyer's Directory of Public Relations Firms*.

At that time, and again last week, Ogilvy & Mather president William Phillips expressed interest in the field. Doyle Dane Bernbach president Neil R. Austrian said his agency has looked at the field, and while not considering it "an absolute necessity," it hasn't ruled out the prospect of adding a pr shop.

Since then, other ad agencies have scampered to get in on the bidding. One management consultant, Chester Burger of Chester

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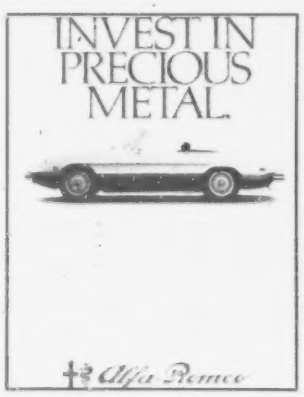
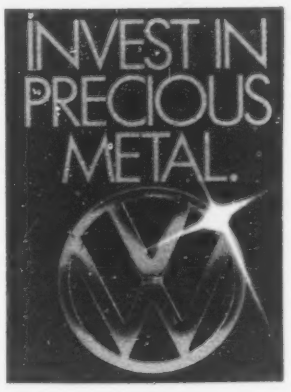
Too, too precious

NEW YORK—In 1974 Volkswagen of America took note of the increasing price of gold with a humorous plug for its cars, an ad saying simply "Invest in precious metal." Now, with gold prices skyrocketing, VofA and Doyle Dane Bernbach decided to repeat the ad.

Meanwhile, a copywriter at F. William Free was working up a one-shot ad for client Alfa Romeo Inc. (like VofA located in Englewood Cliffs, N.J.), to run in *Automotive News*. His headline: "Invest in precious metal."

Both ads broke about the same time with VW's in newsweeklies and *The New Yorker*.





Ray Raaber, account exec at Free, termed the duplicated headline a coincidence. John Slaven, ad director at VofA, pointed out his company's prior use of the line, but stressed that he was not suggesting Free copied the idea. #

Sears mulls test of catalog sales via Warner cable

By JACQUES NEHER

CHICAGO—Sears, Roebuck & Co. soon may be ready to take a light-year leap over its competition in the catalog sales business by establishing a cable tv catalog network.

Sears, the nation's largest catalog retailer with about $3.6 billion in catalog sales in 1978, is currently negotiating with Warner Amex Cable Corp., New York, to develop a cable channel devoted to merchandising the thousands of products offered in its catalogs. The channel, according to sources, would be beamed up to a sateliite and then distributed to programing-hungry cable systems across the country. More than 15,000,000 homes are currently wired with cable tv.

A Sears spokesman said the company was not engaged in "active negotiations," with Warner Amex, but admitted it was "in discussion with Warner and others" about possible tests using a cable channel to sell catalog merchandise. Such a test, he said, is "conceivable this year."

Warner officials refused to discuss the project, but a source told ADVERTISING AGE that negotiations with Sears "are moving right along."

▪ How such a channel might work is open to question. Last December, Warner tried out the concept with an American Express catalog, utilizing its interactive Qube system in Columbus as well as a non-Qube franchise it holds in Reston, Va.

In that test, seven categories of products from the American Express Christmas catalog were featured in regular five-minute intervals throughout the day on its special "Video Catalogue Channel." Viewers in Columbus could push a button on their Qube console if they desired a product shown. This would instigate a telephone response by Qube opera-

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Presidential ad drives under way

nowtorm in New England

By LEAH ROZEN

NEW YORK—Humorist Will Rogers once said, "Politics has got so expensive that it takes lots of money to even get beat with."

Lots of money is exactly what the 1980 presidential candidates are spending in the New England primaries, scheduled for Feb. 26 in New Hampshire and March 4 in Massachusetts and Vermont.

Most of the candidates appear to be spending at least $300,000 on their New England efforts, with the majority of the dollars going to tv advertising.

President Jimmy Carter, hoping to show his strength by beating Massachusetts Sen. Edward Kennedy in his own backyard, is spending $200,000 in the final four weeks of his New England effort. His advertising is being handled by Rafshoon Communications, Washington.

McAdory Lipscomb, Rafshoon vp, said that all Carter ads use the tag line, "A solid man in a sensitive job." He said the dozen tv spots being used concentrate on Mr. Carter's record as President.

Mr. Lipscomb said that the President's major rival, Sen. Edward Kennedy, is mentioned by name in only one of the radio spots, although he is alluded to in several other radio ads. The spots ask voters to compare the Kennedy and Carter records.

In turn, Kennedy radio spots now airing criticize Mr. Carter, which the senator has been doing more and more as he attempts to recover from his loss in the recent Iowa caucuses.

▪ Most of the other candidates appear to be avoiding mentioning their opponents by name. Ads concentrate at this stage on acquainting viewers with the candidates.

Or, as David Sparks, deputy political director on Republican George Bush's campaign put it: "It's still very early for substance in spots. What's needed is a general approach since this is still the first glimpse of the candidate for many voters."

Mr. Bush, who is considered a strong rival of former California Gov. Ronald Reagan for the top spot in the New England Republican primaries, is airing commercials that detail his job history (businessman, congressman, Central Intelligence Agency head) and end with the slogan, "A President we won't have to train"—an approach that paid off with a win in Iowa.

The Bush organization started showing a new 30-second spot in New England last week that features World War II film footage of military pilot Bush being rescued from his downed plane onto a carrier deck. The ad was created by Robert Goodman Productions, Baltimore.

▪ Ronald Reagan is running about a dozen tv spots, primarily 30-seconds, and radio commercials. The spots feature Mr. Reagan giving his views on issues such as the economy and foreign policy and his record as California's governor. The Reagan ads were created by

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DC20014CNGLIHGENR 94187 92001
R HAGERMAN SECY IC SR VP
CONGRESSIONAL INFO SERVICE
7101 WISCONSIN AVE
WASHINGTON DC 20014

last minute news

WRG/West hangs onto Jack in the Box account

SAN DIEGO—Ralston Purina's Foodmaker unit has retained Wells, Rich, Greene/West, Los Angeles, on the $15,000,000 Jack in the Box account, but another WRG/West assignment, Columbia Pictures, billing $25,000,000-plus, remains on the endangered list. A decision between WRG, Diener/Hauser/Bates, Needham and Ogilvy is expected from Columbia this week. In the Foodmaker decision officials said WRG came up with a "long-term creative solution" for the chain, and also was correcting account servicing problems.

GF unleashes Gaines Complete dog food

WHITE PLAINS, N.Y.—General Foods is introducing nationally Gaines Complete dog food backed by a $14,400,000 ad effort, including day and prime time tv, newspapers, magazines and 216,000,000 coupons. The dog food in beef and beef with cheese flavors is individually packaged similar to semi-moist, but priced competitively with soft dry. It is positioned as a value-oriented, nutritionally balanced item with a six-serving box retailing for $1.29 to $1.39. Tv by Y&R breaks March 10, with print ads following.

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$15 to $20 million behind Ford rebates

By RALPH GRAY

NEW ORLEANS—Ford Motor Co. is betting there is life after rebates and will follow its $15,000,000 to $20,000,000 rebate ad splurge with a similar spring effort.

General Motors kicked off the latest round of rebates and was followed by Ford and then by American Motors Corp., which mounted an indirect rebate (dealer pass-through) campaign. Chrysler Corp. quietly introduced an unadvertised $200 to $700 rebate on 100,000 holdover 1979 models.

Chrysler's Iacocca tells K-car plans.....Page 20

That and other Chrysler programs slowed its sales decline to 11% from a year ago while the industry was plunging 22%.

The tough times also produced some balm for J. Walter Thompson Co, the oft-criticized Ford division agency. "I am very happy with the job JWT has done in the past 60 to 90 days," said Bennett Bidwell, vp-car and truck group. JWT has been a target of harsh words from chairman Henry Ford II, but Mr. Bidwell said, "I think they're doing a fine job, and I'm not afraid to say that for attribution." He was in New Orleans for the National Automobile Dealers Assn. meeting.

Ford's rebate is $300 on the compact Fairmont and $500 on the specialty Thunderbird for both 1979 and 1980 models. The $15,000,000 to $20,000,000 is in addition to Ford's existing budget, with the bulk of that on rebates, Mr. Bidwell said. The rebate program budget is estimated at $75,000,000, including the ad budget.

A follow-up spring program "will be promoted in similar fashion," he added. "We are sharply increasing the budget and not necessarily for the period of the rebate announcement."

The spring campaign follows the end of the rebate on March 22 and will include Fairmont-Zephyr, Mustang-Capri and Granada-Monarch.

"The over-all point will be not to buy a car and get a check but buy a car and get a heck of a deal," he said. The initial rebate splurge will

(Continued on Page 78)

Confetti in the spring

Germaine Monteil will launch its spring color story—Confetti color—in the April *Cosmopolitan* and *Vogue*. Ad was done in-house by Beebe Inc.

Study notes grumbling about shops

Ad $ won't solve military woes

By RICHARD L. GORDON

WASHINGTON—The Pentagon has released a summation report by a private ad consultant that says the all-volunteer Armed Forces are haunted by major "product" problems that bigger ad budgets alone won't cure.

The overview report is one of a series of studies turned over to the Pentagon by New York consultants Canter, Achenbaum, Heekin last May that are being released publicly after lengthy in-house reviews (AA, Jan. 28).

Not only does the sum-up study—reviewing individual reports on the major services—buck the trend to bigger ad budgets, particularly at the Army, but it also reports there is grumbling by ad staffers at the Army, Air Force and National Guard Bureau about their agencies.

The consultants noted "undercurrents" of "criticism" and "dissatisfaction" among Army and Air Force ad staffers, who questioned whether their services had selected the "best" agencies in the last competition for their contracts.

While Canter, Achenbaum, Heekin said it was satisfied that none of the existing service agencies was performing "poorly," it reported these service views about their agencies:

- Army agency N W Ayer ABH, New York, is "acceptable over-all" but received "substantial criticism" for timeliness problems, use of research and the caliber of staffing assigned to the account, the Pentagon's biggest (total budget this year is around $60,000,000).
- National Guard Bureau agency W. B. Doner & Co., Baltimore, was also "acceptable" but criticized by Guard personnel for its media and creative work.
- Air Force agency D'Arcy-MacManus & Masius, New York, was "good over-all," USAF staffers told the consultants. There was unhappiness with creative, however, but the Air Force said the situation "is improving."
- Navy agency Ted Bates & Co., New York, was "very good over-all," with some Navy criticism of research.
- Marine Corps agency J. Walter Thompson Co. was "very good over-all" with no specific criticisms cited by that service.

Canter, Achenbaum, Heekin

(Continued on Page 78)

ABA studies easing of lawyer ad code

By JENNIFER ALTER

CHICAGO—If the American Bar Assn. approves the new Code of Professional Conduct presented in discussion draft at its midyear meeting here, its restrictions on lawyer advertising will be greatly relaxed.

Unlike the current code, which spells out specifically what a lawyer can say, the new code—developed by the ABA's commission on evaluation of professional standards—limits a lawyer's advertising options only by what is false, fraudulent or misleading.

The proposed code is being analyzed in a series of public hearings this year, and will be brought before the ABA's house of delegates for final action in February, 1981.

The ABA code, which serves as a model for state bar associations, often is adopted by state supreme courts as rules for governing lawyers' conduct.

- Under the existing guidelines, lawyers' ads may include only name, address, telephone, fields of expertise and a fee structure. They are also essentially restricted to use of print, radio and tv media.

Not only would the new code provide for greater creative and informative description of services, but it also suggests that use of other media may be acceptable.

According to ABA commission on advertising chairman Roger Brosnahan, "It would appear to us that the new code permits a broader category of public communication vehicles such as billboards, placards and bus cards." Mr. Brosnahan said his commis-

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The growing likelihood of gas heists has prompted Purolator's Stant division to offer rebates on its locking gas tank caps. The $1,500,000 campaign breaks in March via Bozell & Jacobs.

highlights

Monday, February 18, 1980

CBS Video Enterprises' new boss eyes the software potential for home video and catv. *See Page 6.*

McCann-Erickson battles back after the loss of Miller Brewing Co. *See Page 10.*

Joseph E. Seagram & Sons' Paul Masson Vineyards will follow an industry trend toward table wines with its new ad emphasis on chablis and burgundy. *See Page 12.*

Hartz Mountain agreed not to disrupt the introduction of new pet products in rival Miller-Morton's Sergeant's line as part of a consent decree. *See Page 12.*

National Advertising Division resolved 12 challenges to advertising last month. *See Page 14.*

Specialty advertising will increase as the national mood changes. *See Page 18.*

Aggressive advertising will launch Chrysler Corp.'s K-car, due this fall. *See Page 20.*

Random House's acquisition by Newhouse Publications isn't expected to affect Random's agency lineup. *See Page 20.*

A look at the state of the art of advertising will be offered during AD AGE Week through workshops and presentations. *See Page 34.*

Twentieth Century-Fox' "Monte Carlo Show" offers more than four national minutes to advertisers. *See Page 35.*

"Great taste, great for your waist," is the theme of Star-Kist's new ads. *See Page 38.*

Harper's Bazaar is rebounding after almost a decade of flux. *See Page 44.*

Swenson's Ice Cream Co. is looking for a national agency following its acquisition by Red River Resources, Phoenix. *See Page 45.*

Hooper White takes a look at how a campaign was developed from a product name change to get the desired results for the manufacturer. *See Page 47.*

Michael Grossman explains how to get big budget impact on a small advertising budget—a sometimes elusive goal for small agencies. *See Page 47.*

Richard C. Douglas offers the advice of public relation types, clients and even the press itself on how to handle meeting the press. *See Page 48.*

In a minireview, Hooper White examines a campaign technique known as compression commercials—a process in which a commercial can be speeded up by as much as 25% without the viewer being aware of it. *See Page 50.*

William A. Robinson sees economics "profoundly altering the look of promotions" in the 1980s. Current trends in promotions attest to it, and as the trends pick up steam, a new problem could emerge—clutter. *See Page 54.*

The FTC and five cigaret companies reached an agreement—pending approval by a federal judge—that would end a five-year dispute. *See Page 76.*

Bell & Howell-Mamiya Co. launches a major ad campaign to try to capture a top spot in the 35-mm camera category. *See Page 76.*

Electronic toys, though barely 10% of the toy industry's annual volume, now will begin stretching beyond the games category. *See Page 82.*

Compton International strengthens its management and readies its reel. *See Page 82.*

American Business Press presents Neal and ABP/Crain Awards for editorial excellence. *See Page 82.*

Section 2

Mention cable television or satellites to tv syndicators, and you'll get a variety of apprehensive reactions. Section 2/Tv Syndication, which includes a listing of syndicated shows available to stations, explores these responses and other issues, beginning opposite Page 42.

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U.S. trader to sell time on China tv

By KEVIN McMANUS

CHICAGO—Waysun Liao, a Chinese-American businessman, and his little-known Chicago-based trading company, Transplex, should soon become familiar to advertisers and agencies hoping to reach the Chinese market.

Mr. Liao told ADVERTISING AGE last Friday that within the next few weeks he will hold news conferences in New York and Los Angeles to announce details of a contract making Transplex the sole Western sales agent for China Central Television (CCTV), China's government-operated national tv station.

The contract, whose announce-

(Continued on Page 78)

Stations invest big bucks

Golden 'oldies' add coats of gold

BY ANTHONY HOFFMAN

NEW YORK—Prices paid for syndicated offnetwork product in the country's top markets have provoked a raging controversy over how profitable these shows will be for stations—if at all.

The dramatic change in the pricing trends of syndicated fare began with the sale of the "Mary Tyler Moore" show, the first fresh offnetwork series made available in several years. Coming on the heels of a spectacular rise in profits in 1976 for the independents, the syndicators' main customers, the per episode price for 168 MTM shows in the New York market was $38,000, more than 2½ times the previous recordholder—"Bewitched," at $15,000.

Anthony Hoffman, vp, Bache Halsey Stuart Shields, and a specialist in broadcast stocks, keeps a close watch on the syndication field.

Although program directors at other stations gasped audibly, one by one they began to line up to buy. When the sale was complete, prices close to the asking levels were achieved in nearly every market and nationwide, the sale followed the pricing pattern of New York.

Syndicated series used to be sold in each market to the station that came closest to meeting the distributor's asking price. The asking price was determined by the syndicator, based on the potential audience. In looking at Bache & Co.'s estimated price per episode for the most recent series sold in the top 10 markets, it is evident that, as MTM data indicate, the variations from the average price were only plus 30% to minus 7%. Thus, realized prices, although dramatically higher than other series sold previously, were proportioned to the size of each market.

This was, however, the last time the offnetwork market operated in orderly fashion. With the next major hit series, "Happy Days," things began to come unglued.

Price per episode

(dollars in thousands)

Market	"Mary Tyler Moore Show"	"M*A*S*H"	"Happy Days"	"All in the Family"	"Laverne & Shirley"	"Three's Company"
Los Angeles	$15.4	$17.0	$ 35.5	$ 40.0	$ 61.5	$89.3
New York	9.4	18.0	35.0	40.0	54.5	89.3
Chicago	6.8	9.5	15.0	18.0	26.0	—
San Francisco	6.2	5.5	22.0	18.0	35.0	—
Philadelphia	6.5	5.5	25.5	24.0	37.5	48.0
Boston	5.0	5.5	15.4	17.5	32.0	—
Detroit	5.0	4.5	16.0	18.0	—	—
Dallas-Fort Worth	3.0	2.5	6.8	—	14.0	—
Washington, D.C.	3.1	4.5	15.1	18.5	27.5	25.5
Cleveland	3.3	4.0	14.1	—	16.5	—
Market total	$63.7	$76.5	$200.4	$194.0	$304.5	—

—Not sold in the market.

Episode cost per thousand homes

Market	Tv homes (000's)	"Mary Tyler Moore Show"	"M*A*S*H"	"Happy Days"	"All in the Family"	"Laverne & Shirley"	"Three's Company"
New York	6,375.5	$2.42	$2.82	$ 5.49	$6.27	$ 8.55	$14.01
Los Angeles	3,882.8	2.42	2.67	9.14	10.30	14.04	23.00
Chicago	2,806.6	2.42	3.38	5.34	6.41	9.26	—
Philadelphia	2,364.0	2.75	2.54	9.31	7.61	15.86	20.30
San Francisco	1,830.7	3.40	3.00	22.07	18.05	35.11	—
Boston	1,788.3	2.80	3.08	8.67	9.79	17.89	—
Detroit	1,590.7	3.14	2.83	10.06	11.32	—	—
Cleveland	1,363.9	2.42	2.93	10.33	—	12.10	—
Washington	1,304.2	2.42	3.45	11.58	14.18	21.09	19.55
Dallas-Fort Worth	1,115.3	2.69	2.24	6.10	—	12.55	—
Total/average	24,422	$2.61	$3.13	$ 8.21	$ 8.84	$13.34	—
Deviation from average		+30% – 7	+10% –28	+168% – 35	+104% – 29	+163% – 36	— —

—Not sold in the market.

The break with traditional selling was the brainchild of Paramount's Dick Lawrence, who believed significant syndication revenues were being lost by determining an asking price before opening the sale. The older system, in effect, made the asking price the maximum, since any of the prospective buyers could close out the bidding at any time merely by meeting the asking price. The negotiating process was concerned only with the size of the discount off the asking price. This type of negotiation was familiar to broadcasters in that it was identical to the process of selling broadcast time.

By not suggesting an asking price, Paramount believed it could force the stations to determine the maximum they could afford. The sale of "Happy Days," in other words, changed the sale of programs to a true auction. This ABC hit was still running either first or second in prime time, with ratings levels higher than any previous occupant of that lofty competitive position.

The choice of New York to open negotiations proved ideal because of the competitive environment at the time the series went on sale. The market for syndicated offnetwork products in New York consisted of only two vhfs—Metromedia's WNEW and the Tribune Co.'s WPIX. At the time, WNEW was outperforming WPIX in ratings by a nearly two to one ratio for the entire day. Although the battle was close from sign-on until 6 p.m., WNEW had built up a commanding lead from 6 p.m. to 11 p.m. in part because of its successful scheduling of offnetwork comedies.

▪ Clearly, WPIX had to become more aggressive in offnetwork product acquisition; so when the offer went out to both stations, reportedly asking for bids of more than $25,000 per episode, WPIX bid $35,000, expecting to have to top a $30,000-plus offer from WNEW. Ironically, this trend to open auction could have been stopped dead in its tracks if WPIX only had known that WNEW would not bid at all.

(Continued on Page S-4)

New technology strikes a raw, sensitive nerve

(Continued from Page S-1)

Twentieth Century-Fox reacted affirmatively to life in the new technology era, noting that "pay tv and cassette assaults on free tv probably will cause more headaches in 1980 than previous years, but hopefully, much of the confusion will be cleared up next year." Twentieth Century, already selling to cable on a selective basis, pointed out further that cable and pay tv will become viable markets themselves for distributors.

ARP Films, which distributes "Spiderman," expressed concern about superstations' disregard for copyright infringement, thus diminishing the market value of a program. The need for more uniform direction as technical advances occur was cited by Kenco Productions, which believed that quality syndication fare would become even more vital to local stations as satellite to home telecasting becomes a reality in the U.S.

Rising production costs were mentioned again and again throughout the responses. "You can budget a job and in two months your figures have gone up 10%," said Carter-Grant. "Money is tight and, if you are able to get it, the 19% interest rate practically obliterates your profit structure. It is a difficult period for the small to medium independent producer without the umbrella of a large distribution company."

JWT mentioned the financial squeeze, too, as syndicators try to come up with budgets large enough to produce fare competitive with the high cost packages carried on the networks. Group W, which dropped Mike Douglas when he reportedly asked for a $1,000,000 raise, talked of escalating production costs and continuing network encroachment into local time periods, as well as general economic uncertainties. Group W now hopes to move the John Davidson talk show right into the old Douglas lineup and then some.

▪ One of the most succinct "biggest problem" answers came from Cinema Sales Corp.: "Breaking even." Marathon Entertainment accused the major ad agencies of adding to the syndicators' economic woes by "forcing inferior products down the stations' throats using the promise of big spot dollars as the wedge. This tactic is unprofessional and erodes the credibility of original tv programing."

UPA placed much of the blame on stations themselves, charging them with spending too much of their syndication budgets for star offnetwork series and leaving too little to purchase "filler" shows. "This is shortsighted thinking that will drive all prices up and seriously hurt the bottom line," said UPA. "An inflationary cycle is created and what's worse, when you consider the need for programing from sign-on to sign-off, many hours go unfilled. You could take some properties off the shelf that should have been buried long ago—but that doesn't make our air look better. We'll lose the audience eventually to pay and cable."

Producers were given a share of the blame for inflation in Viacom's response. Major problems, this major supplier said, are escalation of first-run production costs and the increasing costs and guarantees asked of distributors by producers—which ultimately must be passed on to stations.

Gardner's Advanswers bracketed costs, limited supply of quality programing and fewer desirable local time periods as threats to the continuing good health of syndication. But the supplier offered a ray of light—the use of one-inch tape to make shipping and handling more efficient.

Because it is rampant in the field, it wasn't surprising that stripping—buying one show for up to five or more days a week rather than, say, five shows to fill that same half-hour—turned up repeatedly in this survey. Benton & Bowles, Bristol-Myers and Advanswers were among those pointing to stripping in access periods as a problem.

Twentieth Century-Fox indicated that many time periods are being dried up by station programers' heavy reliance on stripping and by the expansion of network schedules into hitherto local blocks, particularly on the weekends. Similiarly, Group W, whose parent has gone to Washington to fight this trend, reiterated its charge that the three networks are continuing to encroach on the affiliates' local schedules, weekends and late night.

▪ Y&R Program Services complained that the growing amount of stripping in the access half-hour works against the "very reason" for the creation of prime access by the Federal Communications Commission in the first place—to open up tv to a wider range of production and creative talent.

On an upbeat note, several distributors, including MCA Television, Group W and 20th Century, sighted a trend toward more high quality programing and first-run syndication, which, they believe, will give the networks stiffer competition for audiences. Twentieth Century thought programs such as the "Gong Show," "Three's Company" and "Bedtime Story" were waning as more of the major broadcast groups enter into codevelopment deals with leading producers to turn out some of their own attractions.

Group W predicted that more "participatory syndication" would follow on the momentum of its own success story with "PM Magazine," which is beginning to break into the largest markets. This supplier expects to see the exploration of creative new ways of negotiating between stations and syndicators and an increased advertiser role in first-run syndication.

Y&R Program Services spotted a trend toward "greater client awareness of the values of syndication and the ability of syndicated programs to pinpoint target audiences in much the same way as radio and magazines." #

Maurine Christopher, deputy executive editor of ADVERTISING AGE, covers conventional tv, radio and the new video media and writes a weekly column, Videotech.

Bids spur high prices

(Continued from Page S-2)

On the strength of the WPIX sale, Paramount realized "Happy Days" prices of $35,500 in Los Angeles, $25,500 in Philadelphia, $22,000 in San Francisco and $15,100 in Washington, all of which are markets just as hotly contested as New York.

In early 1977, meanwhile, when "Happy Days" was sold, bidding for offnetwork series was most intense in San Francisco, Washington and Philadelphia. Paramount probably got from 50% to 90% more in those markets than it would have if a constant $8 per household asking price had been set in advance. It is also unlikely that the asking price would have been set as high as $8 under the old system.

It is ironic that the price for "Happy Days" in New York, although a shock to most when announced, actually turned out to be the second lowest price (per unit of audience) in the top 10 markets. So the stations in other markets actually were spurred to more aggressive action than WPIX, which started it all.

• In recognition of the "low" bid for "Happy Days" in New York, Paramount's target for the first crack at "Laverne & Shirley" was Los Angeles, where three out of the four vhf independents could be expected to bid. (The price per population unit paid in Los Angeles for "Happy Days" was 14% above the top market average.)

• Although San Francisco was clearly the most competitive top 10 market in the bidding for Fonzie and friends, Paramount believed that the shock value of a high absolute dollar price in New York or Los Angeles would have more of an effect on other markets. When the bidding was over in Los Angeles, Paramount was not disappointed. The per episode price of $61,500 was more than 73% higher than the same station paid for "Happy Days." In all, there was a considerable variation in price per audience unit within the top 10 markets, with the same markets clustered at the top and bottom.

Recent sales data suggest that the size of the market, as defined by total tv homes, is not by itself a valid measure for accurately predicting the specific market prices under the new auction selling procedures. Among other factors are total tv ad expenditures in the market per population unit and the number and type of stations bidding for shows. The average profitability of a station correlates inversely; i.e., high profits means low program prices, reflecting what appears to be a cause and effect relationship.

• Ranking by prices paid per household leads to other noteworthy observations:

• **Los Angeles.** Although suffering from a much lower per household income level than any other top 10 market, Los Angeles has a reasonably high tv ad spending level per home. But with nine rated stations in the Los Angeles/San Bernardino market, market shares and average operating margins are quite low.

Competition for ratings is intense among three of the vhf independents. The fourth, Metromedia's KTTV, achieves shares nearly twice as large as the others. This results in the highest absolute dollar prices in the country, but per household prices are only slightly above the norm.

• **New York.** One reason Los Angeles prices are the highest in absolute dollars, despite New York's larger population, is that New York has one of the lowest per household tv ad outlay levels in the U.S. The sheer size of the New York audience—nearly 65% greater than Los Angeles—produces per minute ad costs beyond the reach of all but the largest local merchants. Further, New York stations directly reach parts of four states with different sales tax rates and regulations, making the use of the same commercial for some products and services often impossible. The average station operating margins are low as well, limiting the program acquisition budget.

In New York the rivalry is less intense than might be the case in other markets with three vhf independents. The situation now could be termed almost complacent, reminiscent of the pre-1976 networks. The usual leader, WNEW, is rarely challenged by WPIX, while RKO's WOR opts for profits at minimum risk by banking on low cost shows.

In several cases, only one station bid on a given series, lessening the impact of the auctions here. Thus, the prices paid per population unit should remain well below the average of the other top markets.

• **Philadelphia.** The market is relatively poor in terms of tv ad expenditures per home. Its northeastern suburbs are covered by the New York stations and the southwestern quadrant, including Wilmington, is reached by Baltimore stations. As a result, some media plans call for smaller buys in Philadelphia and its spending levels are 12.6% lower than the top 10 market average. Still, the prices for both "Happy Days" and "Laverne" were slightly ahead of the top market average because of the intense competition between the two uhf indies.

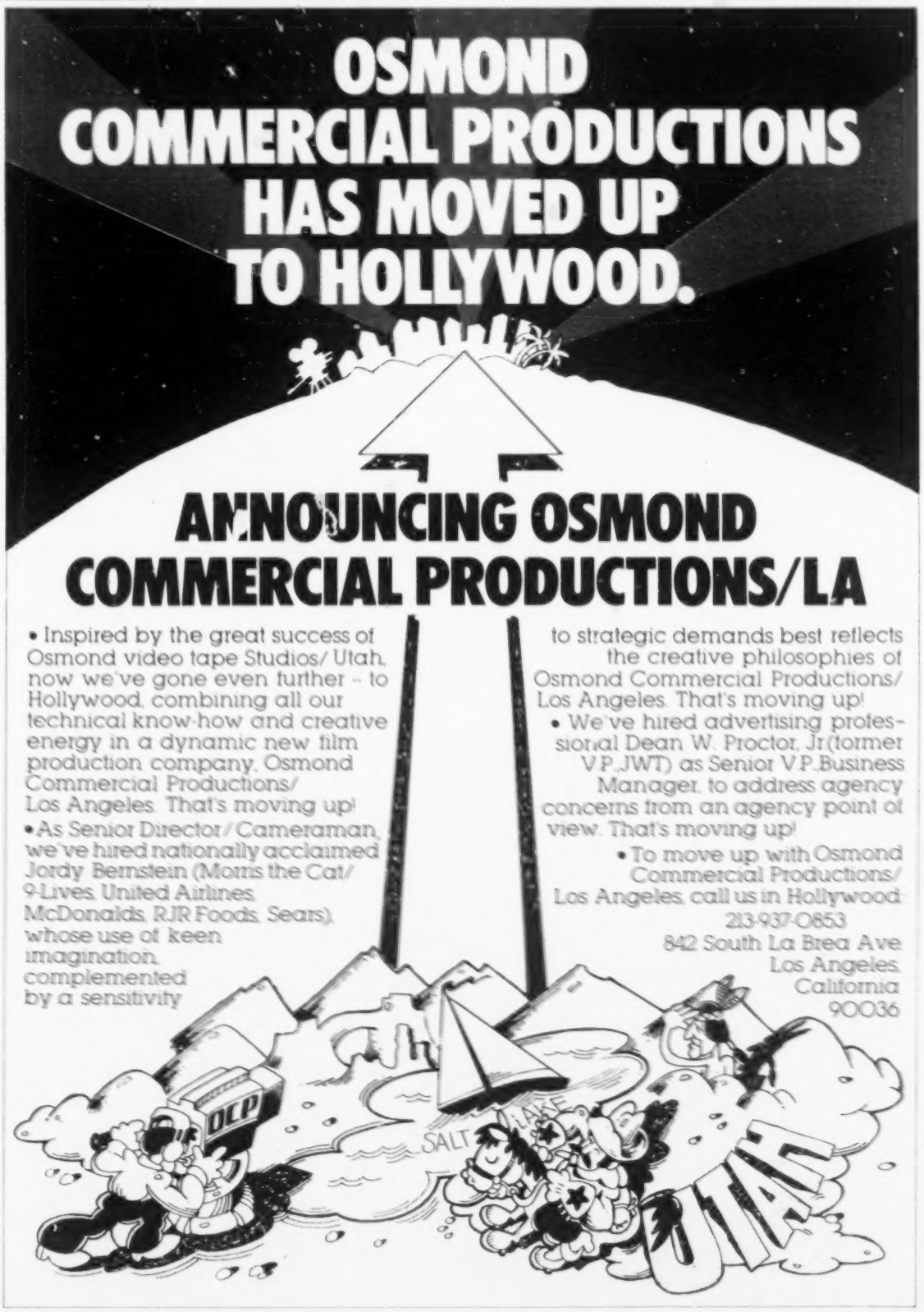
• **San Francisco.** In recent sales, the per population prices in San Francisco are the highest by far of the top 10 markets. Why? Its time sales per tv home is among the highest and it's a glamor market to most media buyers. Although the per household income is only slightly higher than average, advertisers see the city as very "white collar and professional" and tend to include it in every multimarket spot buy. There are two very alert independents bidding very aggressively for offnetwork product.

• **Detroit.** An aggressive independent is the story in Detroit. With the market dominated by the ABC-owned station, the Field-owned uhf is within striking range of the lowest rated affiliate in early fringe and prime access times. Tv expenditure levels and operating margins are average in the market, although the ABC station probably pulls the average margin up somewhat.

A bonus in most years is the high average home income, a result of the high proportion of skilled workers enjoying high union wages in the auto and auto-related fields.

• **Washington.** Prices for offnetwork product here are the second highest (per unit of population) in the nation. There are two assertive independents

(Continued on Page S-6)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Old shows form green pastures

Syndication: Stars' social security

BY BOB WILLIAMS

NEW YORK—Lucille Ball says she "never really thought" about the green pastures of syndication during the early 1950s, when loving Lucy was becoming a national television habit.

"It was just something that never came up," she reflected. "We really didn't think beyond the shows we were actually doing. Or, at least, I didn't."

Ms. Ball and then husband Desi Arnaz were established program proprietors when syndication came into being—with such shows as "Sea Hunt" and "Border Patrol," among others—in the mid-1950s and residuals became a reality.

▪ It was not until the 1958-59 season that the first batch of "I Love Lucy" shows was syndicated in what has become a nonstop merry-go-round, with at least 330 Lucy half-hours playing today on more than 100 stations.

"I guess you could say that I baby-sat for a couple of generations of Americans with 'I Love Lucy,' 'The Lucy Show' and 'Here's Lucy,'" Ms. Ball said in a phone interview from California. "That makes me very happy."

Considering that there are an estimated 140 "Here's Lucy" episodes that have received no more than a single syndicated play, it's a certainty that this performer will be occupying the attention of yet unborn generations.

"No," she said, "I never thought of competing with my younger self, or selves, when I did a new show. It never really struck me that some day I'd be on tv a half-dozen times a day in some cities, sometimes opposite myself.

"I guess that could be self-defeating, in a way, but it really never was."

The on-screen durability of the redoubtable redhead was demonstrated anew last October when she beat out—in the New York market, at least—the newly syndicated hit series, "Happy Days, Again."

Mary Richards: Through the years on the staff of WJM-TV, Minneapolis.

▪ By the 1970s, when Mary Tyler Moore was flowering as America's tv sweetheart, the preoccupations of a sitcom queen had changed with the times and become attuned to the dollars and sense of syndication.

Mary, of course, had achieved stardom as a salaried employe for five years on the old "Dick Van Dyke Show" and was coming into her own as a program supplier with producing partner-husband Grant Tinker.

"I doubt if it entered my mind that I'd be competing with myself in the Dick Van Dyke reruns, although they were playing all over by then and still are," said Ms. Moore. "I guess I realized that, when you do something new, a new show—that's it, that's what counts."

Unlike Lucille Ball of the 1950s, Mary was acutely aware with the passing of each season that valuable episodes were piling up against that great come-and-get-it day of syndication.

▪ "Being married to Grant, who knew all about the business, I was aware that you don't begin to make money producing a tv series until you're able to put it into syndication," she said. "To me, it was just a fact of life, a case of that's the way it is."

After seven successful seasons, the two decided to cash in their syndication chips with the "Mary Tyler Moore Show" and put 168 episodes on the market for a quickie initial gross of about $7,000,000.

Next came a change of pace with a network variety hour employing Ms. Moore's skills as a dancer-singer. The poor ratings proved that while you're not necessarily competing with yourself in a new tv endeavor, you can collide disastrously with your image. The fans of Laura Petrie of the Dick Van Dyke series and Mary Richards of the MTM show weren't ready for the new Mary. As Mr. Tinker put it:

"I think Mary would be the first to say that the audience that had so appreciated her with Dick Van Dyke and in her own series just didn't want her singing and dancing and telling jokes, some of which ranged into an entirely different kind of humor."

"Maybe the hour-long show just wasn't as good as the series," Ms. Moore added. "As for the change in character, people somehow accepted me in a dramatic role in Betty Rollin's 'First You Cry,' undergoing a mastectomy. Look, all you can do is hope for the best and if it happens, it happens."

▪ Ms. Moore is due for another tv movie on CBS and a new Broadway fling in "Whose Life Is It, Anyway?" before considering another series venture.

The only way to live on tv, according to Tony Randall, is the way Mary has—as a "profit participant."

Mr. Randall, who dates back to $125 per episode as a juvenile in "One Man's Family" and $300 on "Mr. Peepers" in the pre-rerun, "live"-on-kinescope era, regards basic actors' residuals as small blessings, at best.

"Residuals are not going to be the annuity for anybody," he says. "The next job is what counts, unless you have profit participation in a series. Those first residual checks are great, but the percentage goes down fast, before you know it, to next-to-nothing."

Fortunately, both Mr. Randall (as Felix Unger) and Jack Klugman (as Oscar Madison) had profit participation in "The Odd Couple," which exceeded expectations in syndication.

▪ "Both Tony and Jack are millionaires from 'The Odd Couple,'" said agent Abby Greshler, who worked out hard bargains for their studio deals. "A situation comedy can do well in syndication if it's handled right. Of course, we've had the 'Gunsmokes' and the 'Bonanzas,' but the one-hour shows don't do as well on the syndication market as the half-hours. A half-hour fits into more places in a station's schedule."

No one was more surprised than Mr. Randall at the way "Odd Couple" caught on in its life after life in reruns.

"People discovered it who'd never seen it before," he said. "For five years on ABC, we never really had a rating. We just sort of hung in there.

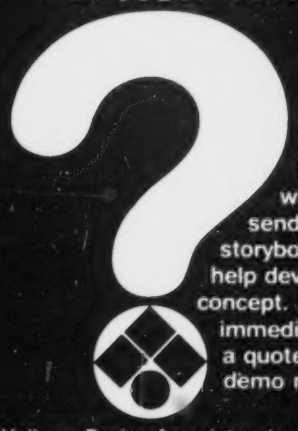
"The first year, we were almost dropped twice. They were constantly preempting us for practically everything, and the only real advertising or promotion we got was when I flew back and forth between coasts, appearing on all the talk shows. But, in syndication, the series just took off. It was incredible."

Between the network finale of "The Odd Couple" and syndication, Mr. Randall became involved in a role as a judge in the "Tony Randall Show," which flopped first on ABC and then on CBS. There weren't enough episodes to qualify it for a syndication deal.

"Now," said Mr. Randall, "I'm

Bob Williams, a former critic at the New York Post, is senior editor of Lebhar-Friedman Publications.

What animation house took the Bronze at the 1979 International Film and TV Festival of New York.



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High prices

(Continued from Page S-4)

plus an affiliate (owned by NBC), which occasionally carries off-network product in the daytime. Over-all, this station is barely ahead of Metromedia's WTTG; presumably, NBC buys some syndicated series to avoid having to compete with them in the prime-time access period. Partly because of aggressive bidding for programs in this market, the operating margins in Washington are lower than average.

• **Boston.** Expenditure levels and operating margins are about average in Boston. Of the two good uhf independents, only one is a perpetual bidder for offnetwork product; the other runs a lot of sports. Like Washington, Boston has an affiliate that acts more like an independent. Boston Broadcasters' WCVB is committed to locally-originated fare and regards ABC as just another source of programs, often preempting it for local or syndicated series.

• **Chicago.** The market is relatively prosperous in tv ad revenues per household, yet the prices paid for offnetwork series are consistently among the lowest of the top 10 markets. As in the case of New York, the reason is the competitive environment. The independent market is dominated by the Tribune's Co.'s WGN, the sole vhf independent. WGN prefers movies and local shows and feels little pressure to outbid Field Communications' WFLD, the market's best customer for offnetworks.

• **Cleveland.** The market has lower average prices than other top markets. Although its tv ad spending is about average, there is only one serious buyer of off-network product on a regular basis, Gaylord's WUAB. With the market all to itself, the station did not even buy "Happy Days" or "M*A*S*H." The NBC group (including WKYC-TV) occasionally makes an offnetwork deal, but that station alone is not a factor in setting prices in the market.

• **Dallas-Fort Worth.** The most striking dichotomy in this entire analysis involves the Dallas-Fort Worth market. With by far the highest tv ad spending per thousand of the top 10 markets, off-network prices in Dallas are the lowest. Operating margins are almost obscenely high, more than 60% above the national average and a full 20 points above any of the other top 10 markets.

Because of a shortage of independents the conversion to an auction market will have essentially no effect on revenues in markets below the top 50. But because about 70% of the total revenues from a given series are realized in the top 10 markets, that's where the action is.

Because prices are higher than most industry observers would have believed a couple of years ago, questions have been raised as to whether these shows can be profitable. The answer is yes. Even if a series produces losses on the first use, because of high amortization, it will generate profits in subsequent years. Some 40% to 50% of the entire cost per episode is counted against the first run.

A look at New York, for example, would illustrate the auction's effect on shows that perform as expected. "M*A*S*H," was sold before "All in the Family" at more moderate prices. Because both shows are achieving about the same ratings, commercial minutes in the shows are priced identically. But the high prices paid for "Family" at auction have halved the profits.

Although WPIX is not making a profit on the first run of "Happy Days," the station's price per rating point is somewhat low and could probably be raised, moving the series into the black. In subsequent years, the cost per episode will decline, producing profits on all series. The second year of a five-year contract would normally call for 30% amortization, while the price for ad time should rise by 15% or so if the show holds its audience. #

Access rating rankings in top 10 markets

From Nielsen November sweeps

NEW YORK

MONDAY	(7:30-8 p.m.)	Ratings
1. WNEW	All in the Family	14.6
2. WCBS	Muppets	13.0
3. WNBC	Family Feud PM	12.9
4. WABC	Hollywood Squares	8.7
5. WOR	Benny Hill	8.2
6. WPIX	7:30 Action News	4.8
TUESDAY		
1. WNEW	All in the Family	16.2
2. WABC	Match Game PM	12.9
3. WCBS	Real Life	8.9
4. WOR	Benny Hill	8.6
5. WCBS	Gong Show	8.2
6. WNBC	Sha Na Na	6.4
WEDNESDAY		
1. WNEW	All in the Family	15.3
2. WNBC	Family Feud PM	12.7
3. WABC	Hollywood Squares	8.9
4. WOR	Benny Hill	8.5
5. WCBS	Gong Show	6.3
6. WPIX	7:30 Action News	5.3
THURSDAY		
1. WNEW	All in the Family	13.7
2. WABC	Name That Tune	10.9
3. WCBS	In Search Of	8.2
4. WNBC	$1.98 Beauty Show	7.4
5. WOR	Benny Hill	6.7
6. WPIX	7:30 Action News	4.2
FRIDAY		
1. WNEW	All in the Family	15.0
2. WABC	Name That Tune	11.1
3. WOR	Benny Hill	8.9
4. WNBC	Sha Na Na	6.9
5. WCBS	Gong Show	5.7
6. WPIX	7:30 Action News	5.2

LOS ANGELES

MONDAY	(7:30-8 p.m.)	Ratings
1. KABC	Monday Night Football	24.3
2. KNXT	Muppets	11.2
3. KNBC	Horowitz Byline	10.9
4. KABC	That's Hollywood	8.1
5. KTTV	All in the Family	7.4
6. KTLA	Newlywed Game	7.3
TUESDAY		
1. KABC	Name That Tune	11.7
2. KNXT	Two on the Town	9.5
3. KTTV	All in the Family	9.4
4. KNBC	Sha Na Na	9.3
5. KTLA	Newlywed Game	8.4
6. KCOP	Good Times	8.2
WEDNESDAY		
1. KABC	Hollywood Squares	13.5
2. KNBC	Guinness Game	9.5
3. KTLA	Newlywed Game	9.0
4. KNXT	Thanksgiving Show	8.8
5. KTTV	All in the Family	8.7
6. KCOP	Good Times	7.9
THURSDAY		
1. KNBC	In Search Of	12.9
2. KTTV	All in the Family	9.5
3. KTLA	Santa, 3 Bears	9.3
4. KTLA	Newlywed Game	8.6
5. KABC	Match Game PM	8.3
6. KCOP	Good Times	7.6
FRIDAY		
1. KABC	Hollywood Squares	11.2
2. KNBC	Family Feud PM	8.3
3. KTTV	All in the Family	8.2
4. KCOP	Good Times	8.1
5. KTLA	Newlywed Game	6.5
6. KHJ	Lakers Basketball	6.3

CHICAGO

MONDAY	(6:30-7 p.m.)	Ratings
1. WMAQ	Family Feud	16.2
2. WBBM	Channel 2 News	13.3
3. WGN	Carol Burnett	9.7
4. WLS	Eyewitness News	9.5
5. WFLD	All in the Family	8.6
6. WTTW	MacNeil, Lehrer	2.1
TUESDAY		
1. WMAQ	Family Feud	17.5
2. WBBM	Channel 2 News	12.9
3. WLS	Eyewitness News	10.0
4. WFLD	All in the Family	9.9
5. WGN	Carol Burnett	9.8
6. WSNS	Bonanza	1.6
WEDNESDAY		
1. WMAQ	$1.98 Beauty Show	16.1
2. WBBM	Channel 2 News	10.8
3. WGN	Carol Burnett	10.1
4. WFLD	All in the Family	8.9
5. WLS	Eyewitness News	8.8
6. WTTW	MacNeil, Lehrer	1.7
THURSDAY		
1. WMAQ	Price is Right	13.0
2. WBBM	Channel 2 News	11.5
3. WMAQ	Intergalactic Thanksgiving	10.0
4. WLS	Eyewitness News	9.8
5. WGN	Carol Burnett	9.1
6. WLS	Eyewitness News	8.9
FRIDAY		
1. WMAQ	Name That Tune	11.0
2. WFLD	All in the Family	10.2
3. WBBM	Channel 2 News	10.1
4. WGN	Carol Burnett	9.3
5. WLS	Eyewitness News	8.4
6. WTTW	MacNeil, Lehrer	2.1

PHILADELPHIA

MONDAY	(7:30-8 p.m.)	Ratings
1. WPVI	Family Feud PM	21.9
2. WCAU	$1.98 Beauty Show	11.2
3. WTAF	"M*A*S*H"	10.3
4. KYW	Cross Wits	6.4
5. WKBS	All in the Family	3.4
6. WPHL	Starsky & Hutch	2.8
TUESDAY		
1. WCAU	Dance Fever	13.8
2. WPVI	Hollywood Squares	13.7
3. KYW	Cross Wits/Election	10.1
4. WTAF	"M*A*S*H"	9.9
5. KYW	Cross Wits	6.7
6. WKBS	All in the Family	3.1
WEDNESDAY		
1. WPVI	Price is Right	15.2
2. WTAF	"M*A*S*H"	9.6
3. WCAU	Sha Na Na	9.4
4. KYW	Cross Wits	8.9
5. WKBS	All in the Family	3.5
6. WPHL	Starsky & Hutch	2.5
THURSDAY		
1. WPVI	Hollywood Squares	15.1
2. WCAU	Muppets	14.0
3. KYW	Evening Magazine	11.0
4. WTAF	"M*A*S*H"	8.7
5. KYW	Cross Wits	8.5
6. WKBS	All in the Family	3.3
FRIDAY		
1. WPVI	Family Feud PM	21.5
2. WTAF	"M*A*S*H"	9.6
3. KYW	Cross Wits	6.0
4. WCAU	Inside Story	5.5
5. WKBS	All in the Family	3.2
6. WHYY	Dick Cavett	2.7

SAN FRANCISCO

MONDAY	(7:30-8 p.m.)	Ratings
1. KGO	Monday Night Football	29.3
2. KPIX	Evening Magazine	14.2
3. KTVU	Odd Couple	11.3
4. KRON	Tic Tac Dough	9.1
5. KTVU	8 O'clock Movie	8.2
6. KRON	Three's a Crowd	6.1
TUESDAY		
1. KGO	Family Feud PM	17.8
2. KPIX	Evening Magazine	16.3
3. KTVU	Odd Couple	15.1
4. KTVU	8 O'clock Movie	9.3
5. KRON	Tic Tac Dough	8.2
6. KTVU	Warriors Basketball	7.3
WEDNESDAY		
1. KPIX	Evening Magazine	15.8
2. KTVU	Odd Couple	14.1
3. KGO	Hollywood Squares	13.6
4. KRON	Tic Tac Dough	8.9
5. KTVU	Warriors Basketball	7.3
6. KBHK	All in the Family	5.0
THURSDAY		
1. KTVU	8 O'clock Movie	16.0
2. KGO	Family Feud PM	15.9
3. KTVU	Odd Couple	12.4
4. KPIX	Evening Magazine	12.1
5. KRON	Tic Tac Dough	5.3
6. KRON	Thanksgiving	4.8
FRIDAY		
1. KTVU	Odd Couple	13.7
2. KGO	Hollywood Squares	12.8
3. KPIX	Evening Magazine	12.2
4. KRON	Tic Tac Dough	7.5
5. KRON	Three's a Crowd	4.9
6. KBHK	All in the Family	3.9

BOSTON, MANCHESTER, WORCESTER

MONDAY	(7:30-8 p.m.)	Ratings
1. WBZ	Evening Magazine	20.8
2. WNAC	Newlywed Game	12.3
3. WLVI	Mary T. Moore	4.3
4. WGBH	Wild World/Animals	3.8
5. WSBK	Dick Van Dyke	3.4
6. WCVB	Park St.	2.8
TUESDAY		
1. WBZ	Evening Magazine	15.8
2. WNAC	Newlywed Game	12.6
3. WCVB	Muppets	12.2
4. WNAC	Reagan for President	10.2
5. WSBK	Bruin's Hockey	4.4
6. WLVI	Mary T. Moore	3.1
WEDNESDAY		
1. WBZ	Evening Magazine	15.8
2. WNAC	Newlywed Game	10.1
3. WCVB	Big Money Game	7.4
4. WLVI	Mary T. Moore	3.4
4. WGBH	Wild World/Animals	3.4
6. WSBK	Dick Van Dyke	2.8
THURSDAY		
1. WBZ	Evening Magazine	18.8
2. WNAC	Newlywed Game	13.5
3. WSBK	Bruin's Hockey	6.5
4. WNAC	Intergalactic Thanksgiving	4.3
5. WLVI	Mary T. Moore	3.7
5. WGBH	Wild World/Animals	3.7
FRIDAY		
1. WBZ	Evening Magazine	18.2
2. WNAC	Newlywed Game	11.7
3. WLVI	Mary T. Moore	4.3
4. WCVB	Millers Court	2.9
5. WSBK	Dick Van Dyke	2.4
6. WXNE	Jim Rockford	2.4

DETROIT

MONDAY	(7:30-8 p.m.)	Ratings
1. WXYZ	Family Feud PM	18.0
2. WJBK	Newlywed Game	11.9
3. WDIV	Three's a Crowd	11.6
4. WKBD	Andy Griffith	6.0
5. CBET	Carol Burnett	4.2
6. WXON	Rhoda	1.6
TUESDAY		
1. WXYZ	Sha Na Na	16.6
2. WJBK	Newlywed Game	13.6
3. WDIV	Three's a Crowd	10.8
4. WDIV	Reagan for President	7.7
5. WKBD	Andy Griffith	4.7
6. CBET	Carol Burnett	4.3
WEDNESDAY		
1. WXYZ	Family Feud PM	18.5
2. WJBK	Newlywed Game	10.8
3. WDIV	Three's a Crowd	9.3
4. WKBD	Andy Griffith	5.9
5. CBET	Carol Burnett	4.5
6. WKBD	Pistons Basketball	4.4
THURSDAY		
1. WXYZ	Match Game PM	15.1
2. WDIV	Three's a Crowd	14.7
3. WJBK	Newlywed Game	11.8
4. WDIV	Miss Peach	11.7
5. WKBD	Andy Griffith	7.4
6. CBET	Carol Burnett	5.0
FRIDAY		
1. WDIV	Black Holes	15.4
2. WXYZ	Name That Tune	14.1
3. WJBK	Newlywed Game	11.7
4. WDIV	Three's a Crowd	10.6
5. WKBD	Andy Griffith	5.6
6. CBET	Carol Burnett	4.7

WASHINGTON, HAGERSTOWN

MONDAY	(7:30-8 p.m.)	Ratings
1. WTTG	"M*A*S*H"	18.6
2. WDVM	Redskins Sideline	12.6
3. WJLA	Tic Tac Dough	11.3
4. WRC	Family Feud PM	10.6
5. WDCA	Carol Burnett	3.3
TUESDAY		
1. WTTG	"M*A*S*H"	17.2
2. WDVM	PM Magazine	11.7
3. WJLA	Tic Tac Dough	10.7
4. WRC	Family Feud PM	9.7
5. WDCA	Bullets Basketball	4.2
6. WDCA	Carol Burnett	3.4
6. WDCA	Election Special	1.8
WEDNESDAY		
1. WTTG	"M*A*S*H"	16.7
2. WDVM	PM Magazine	12.5
3. WJLA	Tic Tac Dough	12.1
4. WRC	Hollywood Squares	6.7
5. WDCA	Carol Burnett	2.5
6. WETA	MacNeil, Lehrer	1.5
THURSDAY		
1. WTTG	"M*A*S*H"	17.1
2. WRC	Newscenter 4	14.5
3. WJLA	Tic Tac Dough	13.7
4. WDVM	PM Magazine	12.6
5. WRC	Hollywood Squares	7.0
FRIDAY		
1. WTTG	"M*A*S*H"	16.5
2. WDVM	PM Magazine	12.4
3. WJLA	Tic Tac Dough	12.1
4. WRC	Sha Na Na	5.5
5. WETA	MacNeil, Lehrer	2.6

CLEVELAND, AKRON

MONDAY	(7:30-8 p.m.)	Ratings
1. WJKW	PM Magazine	17.3
2. WEWS	Tic Tac Dough	16.8
3. WUAB	Hogan's Heroes	11.8
4. WKYC	Family Feud PM	10.7
5. WVIZ	Perspective Cleveland	0.3
TUESDAY		
1. WEWS	Tic Tac Dough	17.8
2. WKYC	Sheriff Lobo	15.3
3. WJKW	PM Magazine	14.5
4. WKYC	Family Feud PM	10.5
5. WUAB	Hogan's Heroes	9.9
WEDNESDAY		
1. WEWS	Tic Tac Dough	19.6
2. WJKW	PM Magazine	15.6
3. WUAB	Hogan's Heroes	9.4
4. WKYC	Intergallactic Thanksgiving	7.8
5.	Gong Show	6.9
THURSDAY		
1. WEWS	Tic Tac Dough	18.0
2. WJKW	PM Magazine	15.8
3. WUAB	Hogan's Heroes	11.5
4. WKYC	Gong Show	7.1
5. WVIZ	Kamm's Corner	0.2
FRIDAY		
1. WEWS	Tic Tac Dough	18.0
2. WJKW	PM Magazine	15.1
3. WUAB	Hogan's Heroes	11.7
4. WKYC	Browns 79	5.8
5. WVIZ	City Club	0.7

DALLAS-FORT WORTH

MONDAY	(6:30-7 p.m.)	Ratings
1. WFAA	PM Magazine	18.8
2. KDFW	Newlywed Game	15.0
3. KXAS	Muppets	12.1
4. KTVT	I Dream of Jeannie	9.2
5. KXTX	Star Trek	2.2
TUESDAY		
1. WFAA	PM Magazine	19.5
2. KXAS	Family Feud PM	15.4
3. KDFW	Newlywed Game	10.1
4. KTVT	I Dream of Jeannie	9.6
5. KXTX	Star Trek	2.5
WEDNESDAY		
1. WFAA	PM Magazine	18.2
2. KDFW	Newlywed Game	11.7
3. KXAS	Hollywood Squares	11.3
4. KTVT	I Dream of Jeannie	8.5
THURSDAY		
1. KXAS	Action News 6	20.3
2. WFAA	PM Magazine	17.2
3. KXAS	Family Feud PM	16.1
4. KDFW	Newlywed Game	11.4
5. KTVT	I Dream of Jeannie	9.5
FRIDAY		
1. WFAA	PM Magazine	16.3
2. KDFW	Newlywed Game	12.7
3. KXAS	Dallas Cowboys Weekly	11.7
4. KTVT	I Dream of Jeannie	8.4
5. KXTX	Star Trek	2.8

Note—Prepared for Advertising Age by Blair TV, these rankings are designed to show the day-to-day competition in the prime access half-hour in each of the top ten markets. In Chicago and Dallas the time is 6:30 p.m. to 7 p.m.; in the other markets it is 7:30 p.m. to 8 p.m. These household ratings are a percentage of the designated market area. If a station turns up more than once on one day's list, that's because it ran different shows during the four weeks covered in the November sweep measurements.

Advertising pages in February consumer publication

Current and February '79 pages for U.S., Canadian and foreign publications reporting to Advertising Age

	Pages			
	Feb. 1980	Feb. 1979	Jan.-Feb. 1980	Jan.-Feb. 1979
Women's				
†§Bride's Magazine	—	—	395.8	334.4
§Cosmopolitan	173.9	145.0	309.8	256.6
Essence	65.0	50.0	118.0	102.0
§Family Circle	172.5	169.9	240.7	242.2
▲Family Health	25.4	22.6	49.4	46.2
§Good Housekeeping	158.7	157.2	272.3	256.6
Ladies' Home Journal	102.7	101.6	174.7	176.8
Lady's Circle	11.8	10.6	18.2	18.3
McCall's	85.1	105.3	152.3	182.5
○McCall's Working Mother	—	—	53.3	—
†Modern Bride	—	—	321.0	343.0
Ms.	46.5	31.7	70.7	61.2
○New Woman	27.0	33.0	27.0	33.0
§Parents Magazine	65.2	49.6	110.2	95.5
Playgirl	52.5	46.0	99.5	83.8
Redbook	115.1	119.6	204.0	203.1
Self	50.3	28.3	80.5	69.0
Seventeen	95.0	83.1	165.4	154.2
Soap Opera Digest	10.3	13.5	33.8	15.5
*Talk	17.0	16.5	34.7	34.5
Teen Magazine	41.0	37.2	67.1	65.6
§True Story	55.0	53.2	97.7	90.7
§Woman's Day	102.9	109.7	209.9	200.8
The Workbasket	38.3	31.8	71.0	56.4
Working Woman	30.6	27.5	58.6	43.7
Total Group	1,541.8	1,442.9	3,435.6	5,865.6
General				
▲A.D. Publications	22.7	25.9	22.7	25.9
After Dark	34.0	30.0	66.0	60.9
Air Progress	24.5	19.8	44.2	40.6
American Forests	14.7	15.6	30.9	30.8
§American Legion	33.8	34.7	64.8	67.8
○Americana	—	—	26.1	33.3
Apartment Life	42.8	46.0	90.7	93.5
§▲Architectural Digest	—	—	114.8	95.3
§The Atlantic	31.1	29.3	54.2	51.6
○Audubon Magazine	—	—	29.4	34.2
§Bon Appetit	64.7	45.7	108.7	83.0
Book Digest	29.3	59.3	68.7	112.8
Christian Herald	30.2	43.0	80.2	86.0
Christian Life	28.1	27.1	51.7	52.4
*Christianity Today	75.2	70.1	131.8	116.7
Complete Men's Group	23.3	24.0	48.3	49.0
Country Journal	47.2	43.5	96.1	91.6
Creative Computing	78.8	39.6	154.5	92.4
▲Cuisine Magazine	—	—	38.4	35.5
Ebony	88.3	86.0	152.4	152.3
Elks Magazine	21.9	32.5	52.0	60.1
E. §Esquire	37.5	21.5	60.2	44.7
50 Plus	27.7	17.2	27.7	17.2
Flying	50.3	43.8	105.1	81.5
§Gentlemen's Quarterly	89.2	74.2	89.2	74.2
Golf Digest	96.2	96.7	150.5	152.6
§Golf Magazine	121.7	126.1	154.1	167.9
Gourmet	52.6	43.4	93.9	81.6
§Harper's Magazine	31.3	26.1	51.7	56.6
○Hi-Fi/Stereo Buyer's Guide	26.3	22.5	26.3	22.5
*High Fidelity	63.7	64.6	118.2	131.1
Income Opportunities	57.4	59.0	93.9	96.3
Kiwanis Magazine	17.5	13.8	30.9	30.5
Let's Live	96.6	94.1	195.7	181.6
Life	53.8	41.3	97.6	73.8
Lion Magazine	5.0	22.4	10.0	42.2
Modern Photography	122.6	118.6	243.6	240.1
§Money	71.1	61.5	126.5	102.7
Moneysworth	22.4	24.9	47.0	50.1
Moody Monthly	51.2	56.5	99.5	110.5
○Moose Magazine	31.0	31.0	31.0	31.0
○Mother Earth News	57.8	45.0	57.8	45.0
National Geographic	35.5	31.8	63.2	52.9
National Jewish Monthly	31.8	20.8	30.8	49.0
National Lampoon	39.2	35.3	75.7	67.8
▲Natural History	42.9	40.8	85.5	95.1
Omni	46.2	21.7	87.0	46.4
§Oui Magazine	20.0	14.3	40.0	29.2
§Penthouse Magazine	55.3	53.8	131.5	121.0
Petersen's Photographic	46.5	52.1	84.5	100.3
Playbill	39.5	40.5	85.0	87.2
Playboy	78.5	67.7	199.1	207.0
Popular Photography	137.5	153.5	269.4	312.0
Prevention	80.3	111.7	159.8	223.8
Psychology Today	54.9	53.6	99.5	86.5
▲Quest '80	39.2	45.3	74.0	45.3
§Reader's Digest	95.1	123.7	156.5	198.4
Rotarian	57.9	30.9	85.1	50.4
††Saturday Evening Post	—	—	61.5	54.4
Scientific American	86.1	64.3	155.3	119.1
Signature	43.0	34.1	77.4	73.7
Smithsonian	92.0	73.2	155.4	127.5
Stereo Review	69.7	75.5	151.2	153.2
A. Success Unlimited	23.7	41.0	54.0	74.5
Tennis Magazine	60.2	57.7	97.9	103.5
Town & Country	76.5	86.6	130.1	129.1
Travel/Holiday	59.6	43.5	92.1	84.5
Travel & Leisure	86.2	78.8	135.3	130.6
VFW Magazine	34.7	31.3	67.4	62.9
Weight Watchers	18.9	18.3	33.2	29.9
World Tennis	47.6	22.8	95.2	61.6
Writer's Digest	17.6	18.5	34.3	35.2
Yankee Magazine	93.0	95.6	190.8	206.1
Total Group	3,582.8	3,424.2	6,714.7	6,522.5
Fashion & service				
Glamour	126.8	129.7	222.4	210.8
Harper's Bazaar	61.4	60.2	96.1	96.2
Mademoiselle	89.9	95.6	148.8	146.3
††L'Officiel/USA	48.3	56.8	48.3	56.8
Vogue	184.0	186.9	272.1	264.7
Total Group	510.4	529.2	787.7	774.8

	Pages			
	Feb. 1980	Feb. 1979	Jan.-Feb. 1980	Jan.-Feb. 1979
Arts & antiques				
American Artist	58.7	56.8	105.0	110.1
Antiques	132.7	108.3	304.3	250.9
Antiques World	36.0	46.0	94.5	99.7
○Art & Antiques	—	—	56.3	43.9
▲Artnews	120.0	99.3	209.0	178.8
Total Group	347.4	309.4	769.1	683.4
Home				
§Better Homes & Gardens	125.2	126.0	212.0	223.5
○Colonial Homes	—	—	47.7	32.7
▲Decorating Showcase	21.0	—	47.4	21.3
▲Family Handyman	60.7	61.5	127.5	119.4
Flower & Garden	35.9	35.5	69.0	70.1
The Hometown Magazines:				
Dallas-Fort Worth Home/Garden	41.6	27.6	83.4	49.8
Houston Home/Garden	104.9	110.0	188.3	193.8
Horticulture	29.3	32.3	73.0	77.4
House Beautiful	93.2	76.3	157.5	138.3
House & Garden	93.8	92.7	176.5	172.0
†Homeowners How-To	30.1	14.5	30.1	14.5
Hudson Home Magazine	28.6	30.2	79.0	74.1
Indianapolis at Home	53.2	73.3	106.8	130.5
Living:				
○Dallas	—	—	119.5	111.5
○Houston	—	—	97.5	113.0
○Denver	—	—	92.2	83.0
‡Austin	—	—	46.1	47.3
‡San Antonio	—	—	—	—
○Phoenix	41.5	24.8	41.5	24.8
○Tampa	33.8	—	33.8	—
▲1001Decorating Ideas	—	—	34.2	33.9
Organic Gardening	106.5	106.8	213.2	201.8
○Plants Alive	—	—	23.1	66.4
San Diego Home/Garden	44.2	—	81.8	—
Southern Living	117.1	120.0	194.9	212.9
§Sunset Magazine	115.5	139.5	190.3	229.1
○Texas Homes	—	—	95.1	83.3
○Workbench	—	—	66.8	62.4
Total Group	1,176.1	1,071.0	2,728.2	2,586.8
In-flight				
#Aboard Group	—	—	336.0	312.0
Air California	50.0	60.2	103.7	114.4
Aloft/National Airlines	49.8	—	108.6	57.3
American Way	57.8	43.3	107.7	79.5
Braniff's Flying Colors	36.5	23.3	71.8	46.5
Clipper	43.2	—	71.0	—
Delta Sky	44.2	41.0	86.0	81.0
East/West Network:				
○Air New England Flying Your Way	34.2	—	34.2	—
Eastern Review	84.3	81.9	149.3	156.5
Hughes Airwest Sundancer	75.0	69.8	146.0	153.0
Continental Extra	67.8	57.0	128.7	120.3
Ozark Flightime	55.8	50.9	105.0	200.6
PSA Magazine	96.0	94.3	190.5	200.6
Texas International/The Texas Flyer	61.7	50.0	117.6	91.2
United Mainliner	100.5	82.8	167.1	154.1
○Pace	—	—	19.2	17.2
Scene	24.7	—	48.4	—
Southwest Airlines	60.5	40.0	119.0	88.4
USAir	32.7	—	59.2	—
Webb Publications:				
○Frontier Magazine	—	—	33.0	26.0
Passages	20.2	16.7	42.7	34.7
TWA Ambassador	40.9	31.5	85.1	64.8
Total Group	1,035.8	742.7	2,329.6	1,903.4
Metropolitan				
○Aloha	—	—	17.5	8.0
Atlanta	59.3	59.5	123.6	120.7
Baltimore	77.7	83.4	134.4	148.0
Bay Life	59.0	49.0	114.0	93.3
○Bay Views	47.3	43.5	73.5	70.5
Birmingham	16.0	27.0	40.2	58.7
Boston	76.5	69.2	165.6	155.1
Broward Life	46.6	48.9	96.3	100.3
Brown's Guide to Georgia	43.8	—	151.8	—
Central Florida Scene	18.5	32.0	18.5	32.0
○Charlotte	—	—	46.7	44.3
Chicago	117.1	125.4	227.2	273.4
○Chicago & Midwest Home/Garden	31.4	48.	31.4	48.1
▲Chicago's North Shore	—	—	53.1	33.6
Cincinnati	67.0	43.0	128.0	99.5
Cleveland	48.0	65.4	99.8	127.8
Columbus Monthly	70.8	63.2	136.8	126.4
Commonwealth	11.5	18.3	33.0	37.5
Connecticut	56.0	57.0	144.0	158.0
D/Magazine, Dallas-Fort Worth	90.3	82.9	175.3	168.2
Delaware Today	35.5	29.8	68.5	55.5
Denver Monthly	35.0	22.7	49.2	38.7
Monthly Detroit	36.6	31.0	70.6	53.0
Exclusively Yours Wisconsin	62.8	65.8	122.1	134.8
Gold Coast of Florida/-Indian River Life	136.0	127.0	268.0	242.8
Grand Rapids	26.7	18.6	59.2	34.9
Honolulu	66.8	65.0	127.8	125.4
Houston City	35.1	24.7	71.2	51.3
D. Indianapolis	60.0	29.0	91.3	57.3
Kansas City	32.3	23.5	55.9	54.0
Los Angeles	182.5	190.0	334.8	346.5
Madison	40.0	19.0	84.0	37.0
Mesa	80.0	64.0	184.0	144.0
Miami	44.6	43.6	99.5	94.8
Milwaukee Impressions	22.0	—	55.0	29.0
Mpls./St. Paul	75.8	38.5	122.8	71.9
Nashville!	38.6	44.9	86.9	89.1
New Jersey Monthly	59.8	57.8	137.1	114.4

	Pages			
	Feb. 1980	Feb. 1979	Jan.-Feb. 1980	Jan.-Feb. 1979
New Mexico	19.2	13.8	32.7	27.6
New Orleans	48.5	48.3	91.6	95.1
Ohio	30.6	40.3	64.1	82.9
Omaha	26.9	15.8	51.0	36.2
Oregon	16.7	27.7	33.4	47.7
Palm Beach Life	73.0	57.0	143.5	118.2
Palm Springs Life	146.3	128.0	342.3	299.0
Philadelphia	125.4	138.3	210.3	236.9
Phoenix	111.4	84.3	228.8	187.4
Pittsburgh	34.2	40.2	82.9	94.3
Pittsburgher	31.4	21.5	81.2	58.4
○Roanoker	—	—	43.5	48.0
SA, The Magazine of San Antonio	39.2	19.0	79.7	40.5
Sacramento	19.9	40.8	38.1	68.1
St. Louis	73.0	91.0	153.0	175.0
San Diego	138.1	148.8	269.4	277.3
San Francisco	58.0	46.2	106.3	86.7
San Francisco Focus	23.0	12.5	49.4	42.6
††Sarasota Town & Country	80.0	80.0	176.0	123.8
▼Shenandoah Valley	—	—	38.0	—
Spokane	23.3	32.2	63.7	70.2
Texas Monthly	85.0	94.2	161.6	166.1
○Triad	—	—	17.0	28.0
Twin Cities	23.8	13.7	43.1	26.6
Washington Dossier	44.0	43.0	80.0	79.0
The Washingtonian	111.0	119.0	195.0	216.0
Westchester	47.0	51.3	84.8	85.3
Westchester Illustrated	34.3	28.4	80.7	67.6
Wichitan	37.7	50.1	74.2	91.1
Total Group	3,507.8	3,296.1	7,215.9	6,653.1
Movie-romance-radio-tv				
○Complete Women's Group	23.0	26.0	23.0	26.0
Ideal Women's Group:				
Daytime Stars	29.2	28.6	29.2	60.0
Intimate Story	29.5	28.9	52.8	56.5
Movie Life	29.2	28.9	29.2	60.0
○Movie Stars	—	29.6	28.6	60.0
Personal Romances	29.2	28.7	52.5	60.8
C. ○Screen Stories	—	—	—	60.0
TV Star Parade	29.2	28.6	29.2	60.1
KMR Women's Group:				
Real Romances	10.2	12.6	10.2	25.2
Real Story	10.2	12.6	10.2	25.2
○Teen Bag	—	8.9	5.0	18.8
Macfadden's Women's Group:				
Modern Romances	35.6	41.6	61.4	63.4
Photoplay	35.7	45.4	35.7	45.4
Secrets	35.6	40.6	61.4	62.4
True Confessions	35.9	39.2	62.0	60.4
True Experience	35.6	40.5	61.4	62.4
True Love	35.6	40.5	61.4	62.4
True Romance	35.6	40.5	61.4	62.4
Sterling Women's Group:				
Daytime TV	30.3	31.5	59.6	61.5
Modern Love	31.6	31.0	31.6	58.6
Modern Screen	32.3	31.0	63.1	61.0
○Movie Mirror	—	—	30.8	30.0
Photo Screen	32.3	31.0	32.3	31.0
Real Confessions	31.6	31.0	60.4	58.6
TV Movie Screen	—	31.0	30.8	31.0
TV Picture Life	32.3	31.0	32.3	31.0
Total Group	629.7	738.2	1,015.5	1,294.1
Youth				
Boys' Life	23.8	19.2	45.4	40.7
Campus Life	29.0	34.6	64.3	61.3
††Scholastic Magazines	34.3	39.7	67.6	73.8
Total Group	87.1	93.5	177.3	175.8
Mechanics & science				
○Elementary Electronics	24.4	34.8	24.4	34.8
§Mechanix Illustrated	81.3	94.4	156.7	175.9
Popular Electronics	69.9	61.6	127.1	116.0
Popular Mechanics	108.5	117.7	200.8	214.5
§Popular Science	88.4	90.6	167.4	171.0
Total Group	372.5	399.1	676.4	712.2
Boating & yachting				
Boating	106.3	110.3	252.9	268.2
Chesapeake Bay	33.0	31.0	67.0	62.0
Cruising World	105.2	91.4	2[illegible]	190.1
Motorboat	55.1	84.6	[illegible].3	169.3
Motor Boating & Sailing	174.4	171.6	[illegible].7	319.5
§Sail	113.5	1[illegible].2	287.3	280.5
§Sea	103.2	88.2	214.6	207.1
Trailer Boats	28.3	28.2	56.4	53.4
Yachting	15[illegible].3	178.7	391.1	458.2
Total Group	[illegible]5.3	923.2	1,915.6	2,008.9
Automotive & recreational vehicles				
Car & Driver	57.3	51.5	113.2	94.8
Car Collector & Car Classics	22.1	25.3	48.2	45.4

§Sectional linage included but prorated to circulation of regional editions. *Sectional linage included but NOT prorated to circulation of regional editions. †Published 6 times a year. ○Published every other month. ▲Published 10 times a year. ††Published 9 times a year. ‡Published 3 times a year. #Published quarterly. ☆Published twice a month. ‡‡Published 7 times a year. ◇Published 11 times a year. ▼Published 8 times a year. **Published weekly. ▶Published every two weeks. \ Starting Oct. '79 agate lines per page increased to 140. B. Preprinted inserts included. C. Temporarily discontinued. D. Special issue Feb. '80. E. Prorated to reflect frequency change.

(Continued on Page 66)

Advertising pages in February consumer publications

Current and February '79 figures for U.S., Canadian and foreign publications reporting to Advertising Age

(Continued from Page 65)

	Pages			
	Feb. 1980	Feb. 1979	Jan.-Feb. 1980	Jan.-Feb. 1979
Car Craft	42.8	47.8	76.4	86.0
Choppers	15.5	15.2	27.0	29.7
○Custom Bike	14.4	13.8	14.4	28.4
Cycle	88.4	101.2	177.8	197.5
Cycle Guide	57.3	43.0	88.6	111.4
Cycle World	73.3	91.2	160.6	164.0
Dirt Bike	26.4	24.7	62.0	46.2
Dune Buggies & Hot Vw's	31.9	37.4	63.1	69.4
Family Motor Coaching	62.3	85.7	128.2	164.0
4 Wheel & Offroad	21.9	21.4	38.0	40.8
Four Wheeler	31.6	38.0	57.0	74.0
Hot Rod	44.5	43.6	77.1	74.5
Motocross Action	33.9	23.4	75.7	38.8
Motorcyclist	68.8	42.4	96.1	73.6
Motor Trend	31.5	37.4	66.9	63.5
††Motorhome Life	—	—	61.0	64.2
Pickup, Van & 4 WD	36.9	45.5	65.2	90.2
Road & Track	74.3	64.1	150.9	125.6
Touring Bike	18.3	8.7	27.5	19.0
Trailer Life	85.9	118.9	173.8	241.7
Van Pickup & Off-Road World	10.1	9.0	17.0	19.0
Woodall's Trailer & RV Travel Magazine	38.3	65.0	77.5	144.3
Total Group	987.7	1,054.2	1,943.2	2,106.0

Outdoor & sport

Alaska	39.8	40.1	76.2	78.9
○The American Handgunner	—	—	25.5	19.4
American Rifleman	27.5	29.4	54.8	58.0
○Archery World	29.0	28.0	268.0	300.3
○Backpacker	46.6	—	46.6	—
§Bass Master	127.3	115.8	127.3	117.8
††Bicycling	—	—	44.2	28.1
▼Camping Journal	23.2	30.7	23.2	30.7
Field & Stream	80.3	87.3	148.6	158.3
Fins and Feathers	27.8	21.1	43.6	35.0
○Fishing World	—	—	29.3	32.6
Florida Sportsman	85.3	82.9	143.4	136.3
‡‡Fly Fisherman	—	—	72.3	44.2
Fur-Fish-Game	24.7	30.1	52.1	59.8
Guns	24.6	23.0	50.8	43.8
Guns & Ammo	39.8	43.0	76.0	77.9
Horseman	30.1	33.0	55.3	51.3
Outdoor Life	76.5	86.0	137.0	164.5
Petersen's Hunting	16.0	24.1	31.0	43.4
The Runner	28.1	25.2	44.3	56.5
Runner's World	35.8	50.0	65.8	96.3
Salt Water Sportsman	56.9	61.5	107.5	112.3
Shooting Times	36.1	39.9	62.1	68.5
SkateBoarder	19.6	46.0	39.6	107.4
‡‡§Ski	88.2	42.9	154.5	121.7
‡‡Skiing	95.5	52.0	162.5	124.1
Skin Diver	66.2	59.9	141.4	133.5
‡‡Southern Outdoors	—	—	28.8	34.3
§Sport	48.1	36.7	84.9	65.2
Sports Afield	85.4	82.5	158.3	149.4
▼Spray	—	—	—	—
Western Outdoors	24.9	33.4	53.3	70.0
Total Group	1,283.3	1,204.5	2,613.2	2,619.5

Comics

○Archie Comic Group	10.0	10.0	10.0	10.0
DC Comics	14.0	11.0	25.5	23.0
Harvey Comics Group	8.0	8.0	16.0	16.0
Marvel Comics Group	13.0	9.5	27.0	22.0
Total Group	45.0	38.5	78.5	71.0

Newspaper magazines I

§Family Weekly	80.7	89.5	170.3	183.0
Parade	73.7	75.1	145.1	156.7
Total Group	154.4	164.6	315.4	339.7

Canadian national weekend magazines

§Canadian Weekend	28.9	34.8	54.4	60.0
B. Perspectives	30.3	31.8	66.1	57.1
Total Group	59.2	66.6	120.5	117.1

Canadian

L'Actualite	36.7	31.7	59.0	47.2
Chatelaine:				
§English Edition	76.2	50.1	137.4	103.7
French Edition	68.4	42.7	107.2	70.3
§Financial Post Magazine	35.3	31.6	35.3	31.6
▲§Flare	—	—	53.0	37.2
▲§Homemaker's Magazine:				
English Edition	—	98.8	103.6	98.8
French Edition	—	83.5	79.0	83.5
§Macleans	63.2	66.1	106.8	103.5
§Quest Magazine	—	—	—	—
§Reader's Digest:				
Canada-English	66.8	57.2	125.1	103.4
Canada-French	65.4	55.4	115.9	107.6
Total	132.2	112.6	241.0	211.0
▲Saturday Night	—	—	16.5	31.5
▲Toronto Life	61.7	61.0	123.7	106.7
Total Group	473.7	578.1	1,062.5	925.0

Jan. pages

Business

	Pages Jan 1980	Jan 1979
Atlanta Business Chronicle	16.5	10.0
Barron's	164.3	147.3
Black Enterprise	23.8	17.3
The Business Review	42.2	26.4
§Business Week	261.7	272.4
California Business	34.6	32.9
Corporate Report	62.7	71.4
Crain's Chicago Business	18.1	46.7
Dun's Review	79.9	58.8
☆Financial World	68.6	70.5
Florida Trend	54.2	45.1
☆Forbes	179.8	214.6
§☆Fortune	101.1	95.6
Houston Business Journal	89.1	113.0
§Inc. Magazine	52.2	—
☆§Industry Week	137.6	135.2
§Nation's Business	38.5	21.6
*New England Business	39.3	35.3
▶Northern Ohio Business Journal	36.5	22.1
Outlook	27.6	29.2
The South		
Texas Business	29.8	37.5
Total Group	1,558.1	2,002.9

Canadian

§Time-Canada	52.1	55.2

Newspaper magazines II

Boston Globe	99.6	113.9
Chicago Tribune	67.6	83.2
*Cleveland Plain Dealer	84.2	91.2
§Los Angeles Times Home Magazine	93.2	120.0
New York News	86.9	88.8
New York Times Magazine	184.4	196.1
Philadelphia Inquirer	53.6	58.7
Washington Post Magazine	67.9	81.6
Washington Star, Home/Life Magazine	49.7	49.5
Total Group	787.1	883.0

Weeklies, bi-weeklies, semi-monthlies

§Army Times Military Group:		
Air Force Times	154.9	140.5
Army Times	152.2	138.8
Navy Times	145.7	149.3
The Times Magazine	8.1	6.6
The Blood Horse	394.3	412.3
Circus	13.0	35.8
Commonweal	3.5	2.1
▶Cue New York	43.3	47.0
Golf World	52.8	44.1
§Grit	43.4	43.4
National Review	35.5	31.5
New York Magazine	75.8	69.2
New Yorker	206.1	196.0
§Newsweek	183.4	208.9
People	169.1	154.3
Rolling Stone	43.0	67.4
▶§Saturday Review	55.2	48.7
Sporting News	185.0	285.0
Sports Illustrated	198.8	137.8
§Time	190.6	198.4
§TV Guide	300.0	326.0
▶Us Magazine	30.2	40.2
§U.S. News & World Report	105.7	113.5
Total Group	2,789.6	2,898.8

Foreign

§Buenhogar:		
Mexico	24.2	36.7
Puerto Rico	11.5	10.3
Venezuela	24.3	25.2
Colombia	29.0	28.3
Peru	12.8	6.3
Ecuador	5.8	7.8
Central America	4.3	6.0
Chile	3.2	—
U.S.	7.8	6.2
Dominican Republic	12.3	28.3
Fascinacion:		
Mexico	4.2	4.0
Puerto Rico	—	1.3
Venezuela	3.8	4.7
Colombia	1.0	7.3
Central America	—	0.3
Geomundo:		
Chile	5.0	2.0
Mexico	5.0	7.5
Ecuador	7.0	4.5
Puerto Rico	5.0	4.5
Venezuela	10.0	7.5
Colombia	11.0	9.5
Peru	7.0	2.5
Central America	7.0	2.5
Hombre De Mundo:		
Dominican Republic	4.0	—
Mexico	5.0	5.5
Chile	5.0	1.0
Puerto Rico	5.2	7.8
Ecuador	6.0	2.0
Venezuela	11.2	6.7
Colombia	8.2	12.3
Peru	2.0	—
Central America	6.2	4.3
Ideas Para Su Hogar:		
Dominican Republic	1.0	—
Mexico	0.3	3.5
Chile	1.0	—
Puerto Rico	0.7	2.7
Ecuador	—	—
Venezuela	5.7	5.3
Colombia	10.3	6.5
Peru	3.0	—
Central America	0.3	—
Intimidades:		
Mexico	1.3	4.0
Puerto Rico	2.0	2.0
Venezuela	6.0	2.5
Colombia	2.0	1.5
Central America	2.0	1.5
Mecanica Popular:		
Caribbean	35.0	22.5
Mexico	20.8	12.5
Argentine	7.2	3.5
The Ring en Espanol:		
Mexico	—	0.5
Puerto Rico	3.0	2.5
Venezuela	2.0	6.8
Colombia	—	—
Central America	—	0.5
U.S.	1.0	1.5
Vanidades Continental		
Dominican Republic	12.7	23.5
Mexico	52.3	55.2
Puerto Rico	18.2	25.5
Chile	4.3	2.5
Venezuela	25.3	24.7
Colombia	13.5	21.0
Ecuador	2.3	10.0
Peru	7.8	9.8
Central America	9.2	12.0
U.S.	15.7	23.7
Cosmopolitan Foreign Editions:		
Australia	28.3	37.2
Brazil	26.0	18.0
France	17.3	14.1
Great Britain	66.0	61.0
Italy	14.0	17.0
Cosmopolitan en Espanol:		
Central America	3.2	1.8
Colombia	10.5	17.5
Ecuador	2.3	0.7
Mexico	29.0	19.3
Puerto Rico	12.0	18.3
U.S. (Spanish Language)	10.3	13.0
Venezuela	8.2	12.7
International Communications:		
African Business	19.5	15.0
The Middle East	28.5	41.9
New African	28.7	25.6
Al-Iktissad Al-Arabi	16.9	22.8
International Herald Tribune	61.8	58.7
International Management:		
Africa	10.0	7.0
Europe	19.7	14.0
Latin America	9.0	9.0
Middle East	17.0	28.0
Pacific	8.0	8.0
§Newsweek International:		
Atlantic	58.0	47.9
Latin America	15.8	14.5
Pacific	56.0	49.3
††Progreso	24.8	17.2
§Reader's Digest:		
Arabic	7.0	9.5
*Asian	267.5	258.0
Australian	30.5	42.5
Belgian-Flemish	31.5	47.0
Belgian-French	31.0	38.0
British	65.4	61.6
*Chinese	113.0	106.0
Danish	18.3	11.5
Dutch	50.3	50.3
Finnish	19.3	19.0
French	36.8	42.3
German	49.1	45.0
Iberian	26.0	19.0
Indian	79.0	78.0
Italian	28.0	21.5
Japanese	57.1	56.6
Korean	19.0	14.0
Latin America:		
Argentina	68.0	32.0
Brazil	7.5	8.0
Central America	12.0	13.5
Chile	22.5	19.0
Colombia	30.0	38.5
Ecuador	10.0	—
Mexico	27.1	17.6
Peru	7.0	5.0
Puerto Rico	9.5	10.0
U.P.B.	30.0	30.5
U.S. Spanish	12.0	5.5
Venezuela	14.0	18.0
Portugal	26.5	34.5
New Zealand	44.7	24.7
Norwegian	7.3	19.0
South African	29.0	34.0
Swedish	12.0	16.0
Swiss-French	16.0	10.0
Swiss-German	19.0	20.0
Canada-English	27.9	46.2
Canada-French	49.5	50.3
Total	1,440.3	1,372.1
Time International:		
Time-Asia	73.7	66.3
Time-Atlantic	86.3	69.5
Time-Latin America	49.0	31.9
Time-South Pacific	58.3	67.1
▶Visao	46.5	49.5
▶§Vision/Latin America	20.7	20.1
Total Group	2,895.5	2,806.1